

**Shelomith.**

Fa-ther's face! Tho' dark without, and dark within! We sure - ly have His

**Shelomith. RECIT.**

promised grace! (Guard is heard without.) A footstep

**Zerubbabel. Adagio con espress.**

nears! They come! Be strong, my soul, For God shall keep thee whole!

(Enter Capt. of Guard.)

**Capt. of the Guard. (SPOKEN.)**  
The King's decree admits of no delay. Scarce yet an hour remains; Be ready for the summons! (Exit Capt. of Guard.)

**Shelomith.**

No! no! 'tis ma - ny hours till day! Thou shalt not thus be torn a - way! Hence, (Removes her cloak and

*Tempo Primo.*

oh! my hus - band, let me stay! I'll take thy place! Oh! haste a - way!  
 (throws it about Zerubbabel.) (He clanks his chains)

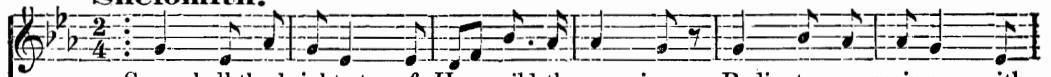
**Zerubbabel. (calmly.)**  
 The moments fly! Is there no hope? Mid dark - est scenes, I blind - ly grope! The  
 and drops the cloak.)

**Shelomith.**  
 light is break - ing on my soul; No bur - dens more shall o'er it roll! The  
*p*

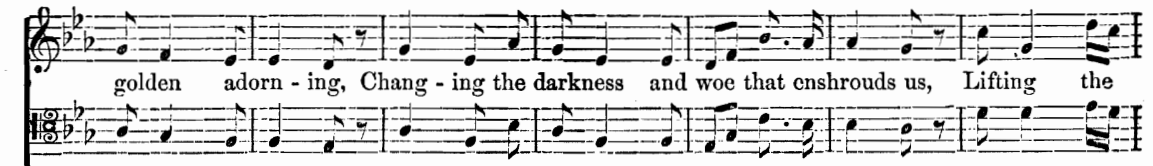
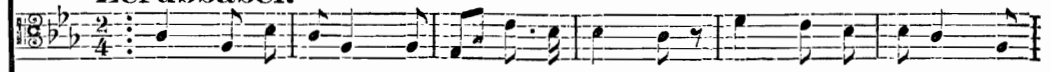
Shep-herd's hands who leads the way, Hath turned thy dark - ness in - to day!  
*p*

*cres - en - do.*

## No. 17. "SOON SHALL THE BRIGHT STAR OF HOPE." Duo.

*Allegretto.* ♩ = 96.**Shelomith.**

Soon shall the bright star of Hope gild the morning, Radiant appearing with

**Zerubbabel.**

golden adorn - ing, Chang - ing the darkness and woe that enshrouds us, Lifting the



shadow of gloom that beclouds us! Em - blem of comfort, and safe - ty bright

Em - - blem of



gleaming, Saves from despairing, while soft on us beaming, Aye! God will

comfort, and safe - ty bright gleaming, while soft on us beaming, Triumph awaits!



hear! He standeth near, Filling with peaceful and sweetest as - suring, with  
Naught will we fear!

*pp*

peaceful and sweetest as - suring, Joy - ous and per - fect for - ev - er en - dur - ing, for -

*pp*

*f sempre.*  
ev - er, ev - er en - - - - - dur - - - -

*f*

- - - - ing! Tri - - - - umph a - - - -

*ff* *ad lib.*

waits, Tri - umph a - - waits! ah! ...

*ff* *colla voce.*

1 2

..... a - waits!

*f* *8va.*

## DIRGE.

Grave.  $\text{♩} = 66.$ 

Bell in F.

*pp* *Drums.* *Vio.* *Wind.* *pp* *Str.*

*Cor.* *p* *Brass.* *p* *mf* (Enter Guards.)

(Zerubbabel is taken away)

First system of a musical score in G major (one sharp) and 4/4 time. The treble staff contains a vocal melody with eighth and sixteenth notes, and the bass staff contains a piano accompaniment with chords and eighth notes. The key signature has one sharp (F#).

to execution, Shelomith sadly following with bitter sobs.

Second system of the musical score. The vocal melody continues with a more somber tone, and the piano accompaniment features chords and moving lines. The key signature remains G major.

Third system of the musical score. The vocal melody is marked with a crescendo hairpin and the dynamic *mp* (mezzo-piano). The piano accompaniment continues with chords and eighth notes.

Fourth system of the musical score. The vocal melody is marked with a piano *p* dynamic. The piano accompaniment continues with chords and eighth notes.

sempre.

Fifth system of the musical score. The vocal melody is marked with the instruction *sempre.* (always). The piano accompaniment continues with chords and eighth notes.

Sixth system of the musical score. The vocal melody is marked with a piano *ppp* (pianissimo) dynamic. The piano accompaniment continues with chords and eighth notes.

NOTE. — If the Dirge is found too long, close at the \*.

# PART III.

## SCENE FIRST.

Banquet Hall in Belshazzar's Palace. Tables richly spread. King, Queen, Ladies and Gents of the Court seated or standing. In the back-ground, High altar of Baal, with the Magi in attendance.

### No. 18. "HAIL TO BELSHAZZAR!" CHORUS.

*Allegro Con Spirito* ♩. = 112.

*p* *cres* *cen*

(All stand except the King.)

*do.* *f*

*Hail!.... hail!.... hail!.....*

*Hail!.... hail!.... hail!.....*

*ff*

Hail to Belshazzar, the King! Hail! all hail! Hail to the great Prince of Bel!

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff.

Hail! all hail! Loud let our praise to him ring, Hail! all hail!....

This system contains the next two staves of the musical score. The vocal line continues with the lyrics "Hail! all hail! Loud let our praise to him ring, Hail! all hail!....". The piano accompaniment continues with chords and moving lines.

Naught can his greatness ex-cel, Hail! all hail! We sing to his fame,

Naught can his greatness ex-cel, Hail! all hail! We

This system contains the final two staves of the musical score. The vocal line concludes with the lyrics "Naught can his greatness ex-cel, Hail! all hail! We sing to his fame," and "Naught can his greatness ex-cel, Hail! all hail! We". The piano accompaniment provides harmonic support throughout.



His enemies tremble with fear, Earth yields to his nod, Yet

bow to his name, His enemies tremble with fear, Who rules like a god, Yet

fill - eth his peo - ple with cheer, .... Hail ! ..... to Belshazzar the King ! all

Hail ! all hail ! Hail ! all

fill - eth his peo - ple with cheer, .... Hail ! all hail ! Hail ! .....

Hail ! all

hail ! Hail ! ..... to the great Prince of Bel ! all hail !

hail ! Hail ! all hail ! Hail ! all hail !

... to Bel - shaz - zar the King ! all hail ! Hail ! ..... to the great Prince of

hail ! Hail ! all hail ! Hail ! all hail !

Loud..... let our praise to him ring! all hail! Naught.....  
 Hail! all hail! Hail! all hail! Hail! all  
 Bel! all hail! Loud..... let our praise to him ring! all  
 Hail! all hail! Hail! all hail! Hail! all  
 .... can his greatness excel! all hail! all hail! hail! Hail to the King,Bel-  
 hail! Hail! all hail! all hail! hail!  
 hail! Naught..... can his greatness excel! hail! Hail to the King,Bel-  
 hail! Hail! all hail! all hail! hail!  
 shazzar! all hail! Hail! all hail to the King,Belshazzar! all hail!  
 shazzar! all hail! Hail! all hail to the King,Belshazzar! all hail!  
 shazzar! all hail! Hail! all hail to the King,Belshazzar! all hail!

Hail!.....to Belshazzar,the King!..... to Belshazzar,the King!..... to Belshazzar,the

Hail! all hail! Hail! all hail! Hail! all hail!

Hail! all hail! Hail! all hail! Hail! all hail!

King! Hail to Belshazzar, the King! Hail to Belshazzar, the King! all

Hail! all hail! Hail! all hail! Hail! all

Hail! all hail! Hail! all hail! Hail! all

hail! all hail! All hail!

hail! all hail! All hail!

hail! all hail! All hail!



**Magi (At their devotions.)** (Belshazzar rises.) **Belshazzar and Cho.**

High - er, high - er, Flame as - pire, We bow to thee, great

*mf* *ff Ped.* \* *Ped.* \*

**Magi.** **Belshazzar**

Baal! High - er, high - er, God of Fire! We

*Ped.* \* *mf* *ff*

**and Chorus.** **Magi.**

bow to thee, great Baal! Air and sunlight, Moon and starlight, Baal formed thee,

*Ped.* \* *mf*

**Belshazzar.**

Full of mys - te - ry! Sing praise to great Baal, The God o - ver

*Tempo. ♩ = 96.*

all! He giv - eth us.... triumph, The Per - sian shall fall!

Ha! ha! ha! ha! Ha! ha! ha! ha! Soon the Per - sian in dust shall lie low!

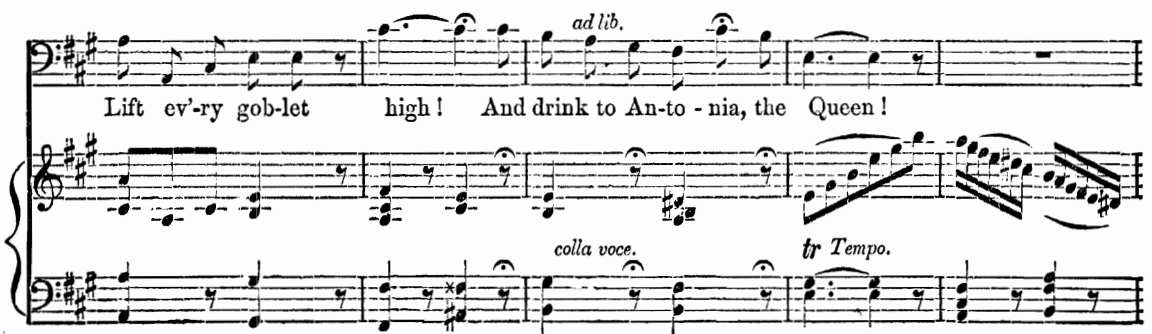
Let them storm at the gate, Naught we care for their

fate, And de - fi - ance can hurl at the foe!

**CHORUS. Belshazzar. CHORUS.** (Exit Magi.) (Chorus seat)

Ha! ha! ha! ha! Ha! ha! ha! ha! Ha! ha! ha! ha! Ha! ha! ha! ha!

## No. 19. "A TOAST TO OUR BEAUTIFUL QUEEN."—SOLOS AND CHORUS.

*Tempo. Moderato.* ♩ = 69.**Tamar.****Belshazzar.**

CHORUS. (Rise.) *f*

Yes, drink to our beau-ti-ful Queen, . . . The beau-ti-ful, beau-ti-ful Queen!

Aye, drink to our Queen!

Aye, drink to our Queen! The beautiful, beau-ti-ful Queen!

*f*

(Chorus seated.)

Lift ev'-ry gob-let high, And drink to An-to-nia, the Queen!

And drink to the Queen!

Lift ev'-ry gob-let high, And drink to the Queen!

## Atalia.

A toast to great Babylon's King! . . . Lift ev'-ry gob-let high! Bel-

-shazzar the mighty and wise, Wins and enchains ev'-ry eye!

*colla voce.* *Tempo.*

## Zerlina.

Aye, toast our Belshazzar, the King, Great Bab-ylon's mighti - est King!

*ad lib.*  
Lift ev' - ry goblet high, And drink to Belshazzar, the King!

*colla voce.* *Tempo.*

**CHORUS. (Rise.) *f***  
Drink, drink to our beauti - ful Queen, .... And drink to our mighti - est King!

Yes, drink to our Queen,  
Yes, drink to our Queen, And drink to our mighti - est King!

**(Chorus seated.)**  
Lift ev'-ry gob-let high, And drink to our King and our Queen!

to King and Queen!

Lift ev' - ry gob-let high, And drink to King and Queen!



## No. 20. "THE PRAISES OF WINE HAVE BEEN SUNG."

QUARTET.

*Andante grazioso* ♩ = 66.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

**Zerlina.** (or Lady of the Court.)

The

**Festus.**

The

**Nitocris.**

The praises of wine have been sung, And his praises are rung,

praises of wine have been sung, And praise to Bel-shaz-zar has rung, It has rung, Fair

praises of wine have been sung, And praise to Bel-shaz-zar has rung, It has rung, Fair

**Belshazzar.** (to his Lords.)

Fill to the brim! Drink! drink, 'tis the noon of the Feast!

Aye, she is in the song,..... But truth is of all the most strong, It is

women has come in the song,

women has come in the song,..... But truth is of all the most strong, It is po - -

Drink! drink! drink, drink again! Give the beakers no rest!

*cres.*

po - tent and great, It has fair - est es - tate, 'Twill be

tent and great, It has fair - - - est es - tate, 'Twill be cer - - -

Fill to the brim! 'Tis the noon of the Feast!

cer - tain the bat - tle to win! Ah! When the

'Twill be cer - tain the bat - tle to win!

- - tain the bat - tle to win! Ah! When the

Give the beak - ers no rest, Give the beak - ers no rest!

red wine is spent, And the king - doms are rent, When the red wine is spent, and the

red wine is spent, And the king - doms are rent, It will

Fill, fill, fill to the brim! fill, fill,

king-doms are rent, It will tri - umph! It will tri - umph! It will tri - umph o'er ...

tri-umph o'er sin, It will tri - umph! It will tri - umph! It will tri - umph

• Fill to the brim! 'Tis the noon of the Feast! Drink! drink again! drink again!

*rit.* *Tempo.* *ac - cel - er - an - do. ff*

er - ror and sin, o'er er - ror and sin, o'er er - ror and sin, o'er er - ror and

o'er er - ror and sin, o'er er - ror and sin, o'er er - ror and

Give the beakers no rest, Give the beakers no rest, Give the beakers no

*ac - cel - er - an - do.*

sin!

sin!

rest!

## No. 21. NOW LET THE RED WINE. SONG AND MALE CHORUS.

*Tempo di Marcia.* $\text{♩} = 100.$ **Belshazzar.**

1. Now let the red wine flow full and free, Drink! Drink! and cast care away!  
 2. (OMIT.) ..... rev-el here, Drink! Drink! aye, drink deeper yet!

The first system of the song, featuring a vocal line and piano accompaniment. The piano part consists of chords in the right hand and a steady eighth-note bass line. The vocal line has a melodic phrase with a triplet.

Fill up to the brim and hap-py be, Drink! Drink! en-joy life to-day!  
 Toss out to the winds each fool-ish fear, Drink! Drink! all sor-row forget!

The second system of the song. The piano accompaniment continues with chords and a steady bass line. The vocal line includes a triplet in the melody.

Drink.... to woman's eyes so bright, Fair - - - er than the glow-ing day,  
 Drink.... while mirth is flow-ing free, High - - - est tide en-joy to-day,

The third system of the song. The piano accompaniment features a more active bass line with eighth notes. The vocal line has a melodic phrase with a triplet.

Charm - - ing us with keen de-light; Drink! drink! and drive care away! Yes, a-  
 Drink ..... and ev-er hap-py be; Drink! drink! and drive care away! Yes, a-

The fourth system of the song. The piano accompaniment continues with chords and a steady bass line. The vocal line has a melodic phrase with a triplet.

way! Drive it away! Yes, a - way! drive it away! drive it a - way!.....  
 way! Drive it away! Yes, a - way! drive it away! drive it a - way!.....

(At second verse of chorus the handwriting appears, at which the people are terrified, but it goes steadily on to completion.)

### Belshazzar.

.... Drive it away!  
 .... Drive it away!

CHORUS.  
 TENOR.

1. Now let the red wine flow full and free, Drink! drink! and cast care away! Fill up to the brim and  
 1st BASS.

2. Light hearted and gay, we rev - el here, Drink! drink! aye drink deeper yet! Toss out to the winds each  
 2nd BASS.

1. Then Drink..... to woman's eyes so bright,  
 2. Then Drink..... while mirth is flow - ing free,

hap - py be, Drink! drink! en - joy life today! La la la la la la la la la la  
 fool - ish fear, Drink! drink! all sorrow forget! La la la la la la la la la la



## No. 22. BEHOLD! GREAT BAAL! SAVE, O SAVE!

RECIT. AND CHORUS.

*Allegro Molto Agitato.* ♩ = 144.

*p*

*cres.*

*dim.* *p*

**Belshazzar.**

Behold! Great Baal! Save, O save!

**Belshazzar with Chorus.**

Baal! save! O save! Great Baal,

**CHORUS.**

hear our cry! Save us!

*ff*

Save us! Save us, ere we die!

*p*

*pp*

**Belshazzar.** RECIT. (To Festus.)

Bring in the Astrologers and wise, the Chal-deans and the sooth sayers!

*f*

For whosoever shall make known unto me, The in-ter-pre-ta-tion there - of Shall be clothed in

scarlet, And have a chain of gold about his neck, And be *third* ruler of my kingdom!



## MARCH OF THE MAGI.

(Exit Lord Chamberlain and re-enter with Magi and other wise men bearing scrolls and books, who make efforts to interpret the writing.)

*Tempo di Marcia.* ♩ = 100.  
*Intro.*

*March.*

The musical score is written for piano and features a variety of musical styles and dynamics. It begins with an *Intro.* in common time (C), marked *f* (forte). The melody is in the right hand, while the left hand provides a simple harmonic accompaniment. The *March.* section follows, also in common time, with a more complex melody and accompaniment. The tempo is marked *Tempo di Marcia* with a quarter note equal to 100 beats per minute. The score includes several dynamic markings: *f* (forte), *mp* (mezzo-piano), and *p* (piano). The key signature changes from C major to B-flat major (two flats) in the *Trio.* section. The *Trio.* section is marked *p* and *Ben marcato il canto.* (well marked the song). It features a more melodic and lyrical style, with triplets and a slower tempo. The score concludes with a final section in B-flat major, marked *f* and *ff* (fortissimo).

## No. 23. "O, KING! OUR INCANTATIONS FAIL"

RECIT.

*Moderato.* ♩ = 80.**Magi.** In Unison.

The musical score is written for a voice part (Magi) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal part is in unison. The lyrics are: 'O King! our in - - - can - ta - tions fail, In this dread hour of need; For on - ly Baal with pow'r supreme, Could this . . . strange writing read! Away! ye are not wise or great, To fail in such a time as this, Away! and lost be each estate! From all our service we dismiss!'

O

King! our in - - - can - ta - tions fail, In this dread

hour of need; For on - ly Baal with pow'r supreme, Could

**Belshazzar.** RECIT. (Enter Nitocris.)

this . . . strange writing read! Away! ye are not wise or great, To

(Magi go to the Altar and remain kneeling.)

fail in such a time as this, Away! and lost be each estate! From all our service we dismiss!

## No. 24. "O KING! LIVE FOREVER!"

RECIT.

Nitocris.

O King, live for-ev - er!

Let not thy thoughts trouble thee, Nor let thy countenance be changed! There is a man in thy

kingdom, In whom dwelleth the spirit of the ho - ly gods; Whom the King, thy father, made

mas-ter of the wise men; For an excellent spirit was found in him, And understanding of all hidden things, And

(Exit Festus, who returns with Daniel.)  
Behold! now, let this Daniel be called! And he will show the interpretation!

## No. 25. "ART THOU THAT DANIEL?"

AIR AND CHORUS.

*Piu Moto.* ♩ = 100.**Belshazzar.**

Art thou that Daniel,

Whom the gods have given understanding? Behold! my wise men the writing failed to

read, And the doubts dissolve!

*Tempo.**colla voce.*

If thou wilt now the words in - ter - - pret, Thou in scar - let shalt be

*ad lib.*

clothed, And a chain of gold shall wear, And be third ruler of my kingdom!

*colla voce.*

CHORUS. (*Rise.*)

Let the King live before us for - ev - er! And his smile rest upon us for aye! Let his

Let the King live before us for - ev - er! And his smile rest upon us for aye! Let his

Let the King live before us for - ev - er! And his smile rest upon us for aye! Let his

(Chorus seated.)

word and his power fail nev - er! And the wise men who faileth him die!

word and his power fail nev - er! And the wise men who faileth him die!

word and his power fail nev - er! And the wise men who faileth him die!

*Agitato.*

No. 26. "THY GIFTS BE TO THYSELF." RECIT.  
Daniel.

Thy gifts be to thyself, O King! On others, them bestow.

Yet will I read the writ - ing strange, Its hid - den meaning show!

## No. 27. "O THOU KING!"

## AIR AND INTERPRETATION SCENE.

*Andante cantabile.* ♩ = 52.

*con espress.*

The piano introduction consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

**Daniel.**

O thou King, the most High God gave thy fa - ther kingdom, ma - jes - ty, and pow'r,

The first vocal line is in a single staff. The melody is in a low register, starting with a half note and followed by eighth and sixteenth notes. The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a steady bass line.

But when with pride his heart was lift-ed up, God took his glo - ry from him,

The second vocal line continues the melody. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand remains steady.

And drove him from the sons of men, Un - til he learned that

The third vocal line concludes the phrase. The piano accompaniment continues with a steady bass line and chords in the right hand.

God a - lone, The kingdoms whol - ly ruled; And thou, his son! thou knowing

*ad lib.* *Tempo.*

*colla voce.* *Tempo.*

The fourth vocal line is the final line of the piece. It includes performance instructions: *ad lib.* and *Tempo.* above the staff, and *colla voce.* and *Tempo.* below the piano staff. The melody is in a single staff, and the piano accompaniment is in two staves.

*a piacere.* *Tempo.*

this, Hath lifted up thyself against the Lord of Heav'n, And brought the holy ves - sels of his house, To

*rall.*

drink and praise thy gods which see not, hear or know !

*colla voce.* *Tempo.* *tr.*

RECIT. (Chorus rise.)

And therefore was this writing written ; " Me - ne,

*molto agitato.* *ff.* *p.* *colla voce.* *Tempo.*

*Con Sva. ad lib.*

Me - ne ! Te - kel,

*colla voce. Tempo.* *colla voce. Tempo.*

Pe - - res !"

*colla voce. Tempo.* *con fuoco.* *f.* *accelerando.*

*ad lib.*

And this is the in-ter - preta - tion :

*molto agitato.*

*p*

*f*

Me - ne! God hath number'd thy kingdom and fin - ish'd it!

*colla voce. Tempo.*

*Tempo. ♩ = 66.*

*lunga pausa.*

**CHORUS. Sotto voce. (Tenors with Sop. Basses with Altos.)**

**Daniel.**

Num - ber'd the king - dom! Fin - ish'd the king - dom! Te - kel!

*p*

*lunga pausa. p*

*Molto agitato.*

*ad lib.*

Thou art weigh'd in the bal - ance, and art found wanting!

*colla voce. Tempo.*

*lunga pausa. ff*

**CHORUS. Sotto voce. Daniel.**

Weigh'd in the balance! Weigh'd and found wanting! Pe - res! Thy

*p*

*Tempo. ♩ = 66.*

*lunga pausa.*



king - dom is di - vid - ed, And given to the Medes and the Per - sians !

*lunga pausa.*

**CHORUS.** Sotto voce. *pp*

Kingdom divid - ed ! Medes and the Persians ! Number'd and finish'd, Weighed and divided !

*pp*

*Tempo.* ♩ = 66.

*pp* *lunga pausa.*

**Belshazzar. Recit.** *Lugubra.*

Let the scarlet robe be brought, And the roy - al chain of gold.

*Piu moto.*

(Daniel is clothed by Festus.)

Send the messengers abroad, With the fallen King's decree !

*colla voce.* *Tempo.* *p*

**Heralds. *f***

*Allegro Moderato. ♩ = 126.*

Daniel is proclaimed to  
be Third Ruler in the kingdom!

**CHORUS. (Rise.)**

Hail! hail! Dan - iel! Third Ru - ler of Great Bab - y - lon!

Hail! hail! Dan - iel! Third Rul - ler of Great Bab - y - lon!

*Tempo M. p. a. ♩ = 100.*

**(Chorus seated.)**

Hail! hail! Dan - iel! Third Ru - ler of the king - dom!

Hail! hail! Dan - iel! Third Ru - ler of the king - dom!

## No. 28. "LIFT UP THY SOUL." ARIA.

*Andantino con espress.* ♩ = 104.

**Nitocris.**

Lift thy soul from out the dust, Shadows are but o'er thy way,

*tempo.*

Rise in strength, and faith, and trust, Dark - ness e'er must yield to day;

Lost are they who dwell in gloom; Yield - ing weak - ly

*p*

to its sway, Flow - ers yet for thee will bloom, Charming all of

*p*

*ad lib.* *tempo*

grief.... a - way!... Ah!..... Let thy heart sus - tain thee now,

*colla voce.*

*f*

Be not sore - ly thus opprest, Joy shall brighten all be - low, and

*rit.*

Morn - ing shall not fail of rest! Morn - ing shall not fail of rest!

*colla voce.* *Tempo.*

*p* *pp* *f*

fail not of rest! fail not of rest, fail

*p* *pp*

*ad lib.*

not .. .. of rest.. ..

*mf* *colla voce.* *pp*

## No. 29. "AWAY WITH GRIEF, AWAY! CHORUS, WITH SOPRANO OBLIGATO.

*Allegro con Spirito.* ♩ = 132.

*f* A-way! A -  
*f* Away! A -  
*f* Away!  
 Away!

*Allegro con Spirito.* ♩ = 132.

*f*

way! with grief, with grief a - way! Enjoy! Enjoy!  
 way! with grief, with grief a - way! Enjoy! Enjoy!  
 A-way! a - way! Enjoy! en-joy! en-  
 A-way! a - way! Enjoy! en-joy! en

*f*

**Antonia.**

Fill each to the brim, Fill to the brim each goblet

**Chorus.**

A - way!

Fill each to the brim!

A - way!

Fill each to the brim!

joy! this Fes - tal day! Fill each to the brim!

ev' - ry gob - let

joy! this Fes - tal day! Fill each to the brim!

ev' - ry gob - let

bright, And cheerful pass the hours of night, And cheerful pass the hours of night!

With

ev'ry gob - let bright!

With feast-ing and mirth pass the hours of night! With

ev'ry gob - let bright!

With feast-ing and mirth pass the hours of night! With

bright!

With feast-ing and mirth pass the hours of night! With

bright!

With feast - - ing and mirth pass the hours of night! With

A

feasting and mirth pass the hours of night !

feasting and mirth pass the hours of night !

feasting and mirth pass the hours of night !

*colla Sva. ad lib.*

Bid

bur - den and care from us far - depart,

**Belshazzar.**

And jov - ial be with a merry, merry heart, With a

*p*

With a

With a  
CHORUS.

Bid bur - den and care from us far de - part, .....

merry, mer-ry heart, With a merry,mer-ry heart, a merry, mer-ry, mer-ry, merry, merry heart, And

merry, mer-ry heart, With a merry,mer-ry heart, a merry, mer-ry, mer-ry, merry, merry heart, And

merry, mer-ry heart, With a merry,mer-ry heart, a merry, mer-ry, mer-ry, merry, merry heart, And

merry, mer-ry heart, With a merry,mer-ry heart, ..... a merry, merry heart, And

.... Be jovial with a merry heart, Bid bur - den and care from us far de-part, .....

jo - vial be with a merry,merry heart, a merry,merry,merry,merry,merry heart, And

jo - vial be with a merry,merry heart, a merry,merry,merry,merry,merry heart, And

jo - vial be with a merry,merry heart, a merry,merry,merry,merry,merry heart, And

jo - vial be with a merry,merry heart, ..... a merry,merry heart, And



.... Yes, jovial with a merry heart,

jo - vial be with a merry, merry heart, With a merry, merry heart, Aye! A -

jo - vial be with a merry, merry heart, With a merry, merry heart, Aye! A -

jo - vial be with a merry, merry heart, With a merry, merry heart, Aye!

jo - vial be with a merry, merry heart, With a merry, merry heart,

*f* *rall.* *ff* *f* *Tempo.*

way! Away! with grief, with grief a - way!

way! Away! with grief, with grief a - way!

way! Away! with grief, with grief a - way!

Away! Away! a - way! En -

Away! A-way! a - way! En -

Enjoy! Enjoy! A - way!

Enjoy! Enjoy! A - way!

Enjoy! Enjoy! A - way!

joy! en - joy! en - joy this fes - tal day! Fill each to the

joy! en - joy! en - joy this fes - tal day! Fill each to the

Fill each to the brim, Fill to the brim each goblet bright, And cheerful pass the hours of night, And cheerful pass the hours of

Fill each to the brim! ev'-ry gob - let bright! With

Fill each to the brim! ev'-ry gob - let bright! With

brim! ev - ry gob - let bright! With

brim! ev - ry gob - let bright! With feast -

C♯

night ! With feast - ing and mirth, pass the hours of night, With *ff*

feast-ing and mirth, pass the hours of night, With feast-ing and mirth, pass the hours of night ! With *ff*

feast-ing and mirth, pass the hours of night, With feast- ing and mirth, pass the hours of night ! With *ff*

feast-ing and mirth, pass the hours of night, With feast- ing and mirth, pass the hours of night ! With *ff*

- ing and mirth, pass the hours of night, With feast - ing and mirth, pass the hours of night ! With *ff*

*accelerando.*

feast-ing and mirth, pass the hours of night, the hours of night, the hours of night ! A .

feast-ing and mirth, pass the hours of night, the hours of night, the hours of night ! A .

feast-ing and mirth, pass the hours of night, the hours of night, the hours of night ! A .

*accelerando.*

feast-ing and mirth, pass the hours of night, the hours of night, the hours of night ! A .

feast-ing and mirth, pass the hours of night, the hours of night, the hours of night ! A .

*sempre.* *accelerando.*

D

way, a - way, a - way, a - way, a - way!

way, a - way, a - way, a - way, a - way!

way, a - way, a - way, a - way, a - way!

way, a - way, a - way, a - way, a - way!

way, a - way, a - way, a - way, a - way!

(A clashing of swords and tumult is heard without. Enter Persian soldiers. Belshazzar is slain. TABLEAU.)

*p Con dolore.*

*p*

*dim* in u - en

do. poco e poco. *pp*

# PART IV.

## SCENE FIRST.

An open square in Babylon. Time, early morning. Scaffolding in rear for public execution.

### No. 30. INTRODUCTION. DIRGE.

(Curtain rises with Executioner leaning on his axe, awaiting Guards with Zerubbabel, who slowly enter and place Bell in F.

*Grave. = 66. pp Drums.* *Vio.* *Wind.* *Str.* *pp*

Zerubbabel upon the Scaffold. Shelomith enters, and seeing Zerubbabel about to be executed, rushes past the soldiers

*Cor.* *p* *Brass.* *p* *mf (Enter Guards.)*

and embraces her husband. They are separated with some delay. The executioner lifts his axe, but the attention

*Cor.* *p* *Brass.* *p* *mf (Enter Guards.)*

of all is arrested by a loud distant murmur, then a shout, and the work is stayed.)

*Cor.* *p* *Brass.* *p* *mf (Enter Guards.)*

First system of musical notation. It features a vocal line at the top with a treble clef and a piano accompaniment below with grand staves. The key signature has two flats (B-flat and E-flat). The piano part includes a dynamic marking *mp* (mezzo-piano) and a crescendo hairpin.

Second system of musical notation. It continues the vocal and piano parts. The piano part has dynamic markings *p* (piano) and *pp* (pianissimo) and includes a crescendo hairpin.

Third system of musical notation. It continues the vocal and piano parts. The piano part has a dynamic marking *sempre. pp* (sempre pianissimo) and includes a crescendo hairpin.

Fourth system of musical notation. It concludes the vocal and piano parts. The piano part has a dynamic marking *ppp* (pianississimo) and includes a crescendo hairpin.

NOV 2. — If the Dirge is found too long, close at the \*.

## No. 31. "HUZZA! HE COMES!" CHORUS.

*Allegro vivace.* ♩ = 112.  
Behind the scenes.

The first system of the musical score shows a piano accompaniment in B-flat major, 6/8 time. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A drum part is indicated by a series of vertical strokes.

(Chorus of Jews and Soldiers behind the scenes)

The second system of the musical score introduces the vocal parts. There are four vocal staves, each with the lyrics "Huz-" at the end of the first measure. Below the vocal staves is a piano accompaniment. The piano part includes a drum section marked "Drum." and "mf" (mezzo-forte), and a piano section marked "f" (forte). The piano part features a melody of eighth and sixteenth notes.

The third system of the musical score continues the chorus. It features four vocal staves with the lyrics "za!... huz - za!... huz - za!... Huz - za! He comes! The Conqueror comes!". Below the vocal staves is a piano accompaniment. The piano part includes a drum section marked "Drum." and "mf" (mezzo-forte), and a piano section marked "f" (forte). The piano part features a melody of eighth and sixteenth notes.

(Enter Cyrus, Generals, and Persian Soldiers from one side of stage, who release Zerrubbabel. Daniel, heading a party of Jews, rushes in from the opposite side and brings Zerrubbabel to the front.)

Bab - y - lon shall fall!..... Huz - za! We're free! For - ev - er are free!

Bab - y - lon shall fall!... .. Huz - za! We're free! For - ev - er are free!

**A**

Happy now are all! Swell the chorus from sea to sea, For God His pow'r hath

Swell the cho - rus, For God His pow'r hath

Happy now are all! Swell the cho - rus, For God His pow'r hath

Happy now are all! Swell the chorus from sea..... to sea, For God His pow'r hath

shown. Judah's children will now be free, Their land again shall own! Their

shown. Ju - dah's children are free, Their land again shall own! Their

shown, Ju - dah's children are free, Their land again shall own! Their

shown, Judah's children will now..... be free, Their land again shall own!



land again shall own! Their land again shall own!.....

land again shall own! Their land again shall own!.....

## B

Huzza! He comes! The conqueror comes! Bab - y-lon shall fall! ... Huz-

Huzza! He comes! The conqueror comes! Bab - y-lon shall fall! ... Huz-

- za! We're free! For - ev - er are free! Hap-py now are all!.....

- za! We're free! For - ev - er are free! Hap-py now are all!.....

*Tempo.* ♩ = 112.

1. 'Twas God . . . . . who gave command! From  
2. We trust - - ed His own hand! Clear

1. 'Twas God . . . . . who gave command! From  
2. We trust - - ed His own hand! Clear

*Tempo.* ♩ = 112.

SOPRANOS &amp; ALTOS.

Him . . . . . was strength to fight; The ty - - - rant now lays  
shone . . . . . His prom - ise bright; The foe . . . . . could not with-

TENORS &amp; BASSES.

low! . . . . . His peo - ple free shall go, For God de - fends the right! . . . .  
- stand . . . . . Our true de - vo - ted band, For God de - fends the right! . . . .

## No. 32. "WE WILL GIVE THANKS!"

## CHORUS FINALE.

*Allegro Vivo.* ♩ = 80.

## CHORUS.

First system of the chorus, featuring vocal staves and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "We will give thanks un - to thee, O Lord, we will sing thy". The piano accompaniment continues with eighth-note patterns. The system ends with a double bar line.

Second system of the chorus, continuing the vocal and piano parts. The vocal parts sing: "prais - es for - ev - er and ev - er - more, We will sing thy". The piano accompaniment continues with eighth-note patterns. The system ends with a double bar line.

Third system of the chorus, continuing the vocal and piano parts. The vocal parts sing: "We will sing thy". The piano accompaniment continues with eighth-note patterns. The system ends with a double bar line.

praises for - ev - er and ev - er - more ; e - ven before the

praises for - ev - er and ev - er - more ; e - ven before the

praises for - ev - er - er - more ; for - ev - er,

gods will we sing praise to thee ; e - ven before the

gods will we sing praise to thee ; e - ven before the

**B** *ff*

gods will we sing praise to thee ; We will give

gods ..... will we sing praise to thee ; We will give

for - ev - er ; We will give

thanks un - to thee, O Lord, We will sing thy praises for -

ev - er, ev - er - more, will we sing praise, for - ev - er -

ev - er, ev - er - more, will we sing praise, for - ev - er -

ev - er - more, will we sing praise, for - ev - er, ev - er - more, for -

more; We will sing thy prais - es for - ev - er and ev - er - more.

ev - er, ev - er,

*8va. lower. ad lib.*

**C**

*pp* We.... will wor - ship to - ward thy ho - ly tem - ple,

*p* We... will wor - ship to -

*mf* We will praise thy name for thy lov - ing kindness,

*mf* - ward thy ho - ly tem - ple, We will praise thy name for thy lov - ing kindness,

*p* **D** We will praise thy name for thy lov - ing kindness, And for thy truth,

We will praise thy name for thy lov - ing kindness, And

for thou hast mag - ni - fied thy word a - bove thy ....

for thy truth, for thou hast mag - ni - fied thy word a - bove thy

name; And for thy truth, For

name; And for thy truth, For

thou hast mag - ni - fied thy word a - bove thy .. name.

thou hast mag - ni - fied thy word a - bove thy name.

E $\sharp$ 

We will give thanks un - to  
 We will give thanks un - to  
 thee, O Lord, we will sing thy prais-es for - ev - er and ev - er -  
 thee, O Lord, we will sing thy prais-es for - ev - er and ev - er -  
 more; We will sing thy prais - es, for - ev - er and ev - er - more,  
 for - ev - er,  
 more; We will sing thy prais - es, for - ev - er and ev - er - more,  
 for - ev - er,



F

e - ven before the gods, will we sing praise to thee; We will

e - ven before the gods, will we sing praise to thee; We will

e - ven before the gods, will we sing praise to thee for - ev - er; We will sing

sing, We will sing, Yea, thy prais - es, for -

sing, We will sing, Yea, thy prais - es, for -

praise for - ev - er, we will sing praise for - ev - er, Yea, thy prais - es for -

G

ev - er and ev - er - more; give thanks to thee, will sing thy

ev - er and ev - er - more; give thanks to thee, will sing thy

ev - er and ev - er - more; we will give thanks to thee, and we will sing thy

praise for - ev - er, ev - - - er - more, We will give

*poco. accelerando.*

praise for - - ev - - er, ev - - er - more, We will give

praise for - - ev - - er, ev - - er - more, We will give thanks, and

*ff poco. accelerando.*

*8va. ad lib.*

thanks, will praise thy name for - ev - er - more, for - ev - er - more, for - ev - er -

thanks, will praise thy name for - ev - er - more, for - ev - er - more, for - ev - er -

we will praise thy name, thy name for - ev - er - more, for - ev - er - more, for - ev - er -

*Adagio.* (Tableau Finale.)

more, for - ev - - - - er - - more.

more, for - ev - - - - er - - more.

*Adagio.*

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